

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Lagoon Carousel

other names/site number Lagoon Merry-Go-Round, Herschell-Spillman Menagerie Carousel

2. Location

street & number 375 N. Lagoon Drive ☐ not for publication

city or town Farmington ☐ vicinity

state Utah code UT county Davis code 011 zip code 84025

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national X statewide local

Signature of certifying official/Title _____ Date _____

Utah Division of State History / Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register determined eligible for the National Register

 determined not eligible for the National Register removed from the National Register

 other (explain:) _____

Signature of the Keeper _____ Date of Action _____

Lagoon Carousel

Name of Property

Davis County, Utah

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only **one** box.)

- | | |
|-------------------------------------|-------------|
| <input type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input checked="" type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
		buildings
		district
		site
2		structure
		object
2		Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

Historic Resources of the
Lagoon Amusement Park, 1886 — 1976

**Number of contributing resources previously
listed in the National Register**

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: carousel

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: carousel

7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER: Menagerie Carousel

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: N/A

roof: WOOD

other: WOOD, BRASS

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Lagoon Carousel was manufactured circa 1913 by the Herschell-Spillman Company of North Tonawanda, New York. In 1918, the carousel, commonly known as a merry-go-round, was installed at its current location in the Lagoon Amusement Park in Farmington, Davis County, Utah.¹ The carousel is a classic all wood three-abreast carousel. The Lagoon Carousel is a Herschell-Spillman Park model divided into sixteen sections. It is classified as a menagerie carousel because it features nineteen menagerie animals in addition to twenty-three traditional carousel horses. The carousel also has two chariots and one spinning tub. The hand-carved wood figures are all original to the carousel. The figures represent the Country Fair style used by the Herschell-Spillman Company in the early 1910s. There have been only minimal modifications to the century-old carousel and figures. The carousel is currently housed in a contributing circa 1958 shelter structure. The carousel is located at the south end of Lagoon's historic midway. The Lagoon Carousel meets the registration requirements of the Multiple Property Listing, *Historic Resources of the Lagoon Amusement Park, 1886-1976*, and is a contributing historic resource in the community of Farmington, Utah.

Narrative Description

Site

The footprint of the Lagoon Carousel and its shelter structure consist of a 60-foot diameter circle, 0.06 acres out of approximately 60 acres for the park.² The carousel has been at the same location since its first installation at Lagoon in 1918. To the north are arcade games, to the east is the kiddie-ride area, food service buildings, and picnic tables, to the southeast is the lagoon and the train ride, to the south are more rides, the carousel theater is to the south west, and to the west is the historic roller coaster loading station. Sky ride cables and gondolas pass directly above the carousel. There are several mature trees near the arcade and picnic areas. The ground around the carousel area is covered in asphalt.

Shelter and Waiting Area

The carousel is sheltered under a round structure built circa 1958 to replace a circa 1918 shelter. The conical roof of the structure is in eight-sections and is supported by fourteen round and two square columns. The roof is covered with light-blue-grey asphalt shingles (circa 1990). The roof has an overhang with a dentilated cornice and lights (circa 2003). Recent alterations include decorative flag mounts at the top and around the perimeter of the roof. A painted gold-band separates the top and bottom of the support columns, which are painted pink and light purple respectively. The upper

¹ According to oral tradition, the carousel was purchased from a park in Santa Monica, California, where it presumably operated between circa 1913 and 1917. The terms carousel and merry-go-round are used interchangeably in historic records. The manufacturer used the term carousselle to describe the model. The term merry-go-round appears more frequently in Lagoon promotional materials during the historic period, but today the Lagoon management prefers the term carousel. Lagoon Carousel has been selected as the historic name for the purposes of this nomination following established NRHP naming and spelling conventions for this type of amusement device. Of the forty-three carousels listed on the NRHP, only one uses the term merry-go-round in its historic name. Another uses the term "steam riding gallery."

² This estimate is for the operating portion only and excludes the parking lot, campground, support areas, and undeveloped land owned by the park.

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portions of the columns feature a stylized floral design, which matches the yellow-painted fascia above the columns. The shelter can be secured during the off-season from November to March. A raised concrete curb runs between the supports, as does a square-post wrought-iron fence (painted light purple). The curb and fencing are built out near the entrance (east side) and exit (west side). There are signs posted near the entrance and exit that give some historical information about the carousel (installed in 2003).

Structure and Mechanics

The original wood center pole of the carousel is the main supporting member. It is braced by a diagonal metal structure. Additional diagonal bracing is provided by a series of cables. The interior support system is currently painted grey. The 7.5 horse-power electric motor is an in-kind replacement for the original. This change occurred around 1977 when the clutch and brake system was replaced with a switch. The motor is encased in a secure box for safety. The motor box and lower supporting structure is screened by a set of hinged notched-corner panels (circa 1970). The screens are painted blue with inset panels of light blue and gold framed in pink. Between the ends of the screen sets on the east side of the carousel, the calliope is housed in a replacement band organ box. The calliope was built in 1986 after the original calliope wore out.³ The box with its decorative panels and finials was painted in 2003 to match the screens other colors of the carousel. The Lagoon logo is painted on the box and one of two visible drums. The calliope maker's logo "Freedola" is painted on the lower half of the box.

The upper workings of the carousel are all original. The carousel has sixteen sweeps (radial wood beams) that extend from the center pole and drive/gear shaft. The interior ends of the sweeps are strapped to a collar wheel (ring gear). The drive shaft is also connected to sixteen steel rods that provide the eccentrics for moving the carousel figures up and down. A series of bracing cables and sweep stay rods provide additional support for the sweeps and the suspended carousel platform. The upper portion of the works is shielded from view by original upper and lower scenery panels. There is an opening for the sweeps at the joints between the upper and lower panels. One eccentric (cranking) rod penetrates the bottom of each upper panel. The wood scenery panels are original, although they have been repainted at least twice (circa 1947 and 1993). The upper panel is angled outward. All the panels have the original carved swags and pilasters (painted gold) and glass jewels. The scenery panels are currently two shades of blue (2003). Each panel features an oval vignette of mostly Utah landscapes framed by painted gold tracery.⁴

The sweeps are separated and stabilized by three to four rows of spreader beams. Electric lights have been mounted on the sweeps and spreaders (possibly original, at least since the 1930s). At the outer ends of the sweeps, the sixteen wood rounding boards and shields are original. Each shield features a cameo of a stylized lion (now painted gold) and was designed to cover the joints between the rounding boards. The bottoms of the rounding boards have a swag design with jewels and lights along the scalloped edge. The rounding boards have been painted to match colors and floral pattern of the shelter structure (2003). Together the shields and rounding boards form a cornice, which gives the carousel a finished rounded appearance. It is not known whether the original carousel tent canopy was intact in 1918, but it was removed prior to the 1930s and since that time the underside of the shelter structure has been visible through the sweeps.

Figures and Objects

The Lagoon Carousel has three rows of forty-six ride-able objects that rotate counterclockwise on an eight-foot donut-shaped platform. The stained wood planks of the platform are original and laid in sixteen sections that correspond to the

³ The Lagoon management used electronic music in the late 1970s and early 1980s, but the management felt the sound was not satisfactory.

⁴ The current landscape paintings are newer, but are closer in spirit to original pastoral scenes shown in the 1937 historic photograph than the storybook figures painted in the late 1940s. There is currently no signature panel naming Herschell-Spillman as the builders.

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sweeps. The apron under the outer rounded plank is painted purple. The forty-three animal figures can be classified in two distinct ways. The first classification method is based on movement and the second is based on type of animal. Stationary animals that have two or more feet permanently mounted on the platform are called standers. Standers are not attached to an eccentric rod and do not move up and down. Each standing animal is mounted on a polished brass pipe that fits into a metal shoe on the platform. The pipe is set in front of the saddle and includes a footrest below the animal's belly. On the Lagoon Carousel, leather straps connected to the pipe serve as a safety belt during the ride's operation. Lagoon has ten standers, which includes the subset of four prancers, so named because they have only two feet on the ground. None of the horses are traditional standers, but two horses are inner-row prancers. The outer-row goat is also a prancer. The sea dragon is arguably a prancing animal as only its tail is mounted to the platform. The other standers are menagerie animals: two giraffes, one deer, one lion, one tiger, and one stork.

The carousel figures that move up and down are called jumpers. The jumpers are mounted on polished brass pipes, known as horse (or pony) hangers, with straps and footrests similar to the standers. The hangers are attached to the cranking shaft by a U-shaped suspension rod that allows the figures to move vertically on a pole within the brass sleeve. With the exception of the leather straps, which are in-kind replacements, all of the hardware is original. Lagoon's thirty-one jumping animals are divided into categories by type. There are nineteen traditional horses, two ponies, and one mule.⁵ The two zebras are also jumpers. The menagerie jumpers include two frogs (called hop-toads), two roosters, one dog, one cat, and one pig. The Lagoon Carousel also features two anomaly menagerie figures: a swan and bear. Both are toddler-sized and mounted directly to the platform. The swan and bear appear in the 1937 photograph of the carousel and are assumed to be original; however, no other Herschell-Spillman machines have similar toddler-size animals.

The Lagoon Carousel also includes two original chariots and one spinning tub, which are original, though the seat cushions have been replaced (most recently in 2003). The spinning tub, also known as a Lover's Tub, is a predecessor to the popular teacup ride, with a hand-driven turning disk in the center. The tub takes the place of two figures in a middle and inner row. It is currently painted blue and green with a band of stylized trees and leaves. One chariot is a wood rocker that also takes up a middle and inner row. The rocker features two bench seats facing each other. The edges of the Victorian-style rocker are decorated with gold-painted Baroque-style swags. There are two oval insets, one with a painted scene and one with a relief of a woman's head. The second chariot is stationary with two benches that face forward. This chariot takes up most of the space on a middle row. The wood chariot has an American theme with relief carvings on the side, two Uncle Sam heads flank the back bench and two bald eagles flank the front seat.

The Lagoon Carousel's figures were carved from pieces of poplar and bass wood held together with pegs and glue. Many of the figures have glass eyes and jeweled trappings. Some side figures (relief carvings) appear on the saddles or other trappings. It is difficult to determine how often the carousel figures have been painted in the one-hundred year history of the carousel. Photographs taken in 1942 indicate the figures had not been painted for several years prior. Since the current management took over in 1946, there has been an annual maintenance plan in place that provides touch-up paint as needed. The first major repainting probably took place around 1954 after the carousel sustained minor damage during a 1953 fire. In 1963, the original horse hair tails were replaced by hand-carved wood tails.⁶ Another major restoration with stripping and repainting took place between 1977 and 1979. The metal ring and leather bridle assemblies may have been removed at this time.⁷ The most recent complete restoration of the figures was completed in 2003. With the exception of the rainbow sea dragon, the current park paint uses bright, but naturalistic colors. Each carved detail of the figure and its trappings is accentuated by a different color allowing the carvings to be easily read. Carved fur, manes, and

⁵ There is a missing animal on the inner row, probably another mule. The figures have a variety of head positions: twelve looking straight forward, five lowered heads, and twelve stargazers (looking up).

⁶ *Salt Lake Tribune*, December 8, 1963. According to the article, replacement tails were difficult to find and the young patrons were pulling them apart. Only the horses received new wood tails, the menagerie animals had original wood tails from the factory.

⁷ Leather bridles appear in the 1937 photograph, but not in the 1942 photograph. They were reinstalled by the time of a 1953 photograph. Because pulling on the strap and ring tended to damage a figure over time, removal of the assembly has become an acceptable alteration for antique carousel figures.

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tails use different shades to provide visual depth. Many of the smoother animals feature painted spots or stripes. The Lagoon Carousel does not have an elaborate designated lead horse, but the white flag horses with their gold and silver manes perform this function. The Lagoon Carousel includes no replacement figures and as a result, is an exceptionally consistent example of the Country Fair style of figure carving and decoration on a Herschell-Spillman carousel.⁸

Summary

The Lagoon Carousel has been meticulously cared for since its first installation at the park in 1918. All of the minor modifications made to the carousel have addressed issues of safety, access, and preservation. The carousel retains its historic integrity and authenticity in terms of location, design, workmanship, materials, feeling and association. The ride experience remains essentially the same as the 1918 installation. The carousel contributes to the historic character of the Lagoon Amusement Park and area surrounding Farmington, Utah.

⁸ A discussion of the Herschell-Spillman Company and the different styles of historic carousels can be found in the Developmental History/Additional Historic Context section below.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

ART

ENGINEERING

Period of Significance

1913-1963

Significant Dates

1913, 1918, 1954, 1958, 1963

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Herschell-Spillman Company:

Designer & Manufacturer

Period of Significance (justification)

The period of significance includes the original manufacture of the carousel circa 1913, and the subsequent installation of the carousel at the Lagoon Amusement Park in 1918. The carousel is in continuous use today and is eligible up to the 50-year cut-off for National Register of Historic Places eligibility.

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Criteria Considerations (explanation, if necessary) N/A

Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Lagoon Carousel, manufactured circa 1913, and installed at the Lagoon Amusement Park in 1918, has statewide significance as the only historic hand-carved wood carousel currently operating in the state of Utah. The carousel is significant under the National Register of Historic Places Criterion A, for its association with the transformation of the Lagoon Amusement Park in Farmington, Utah, from a summer bathing resort to a modern mechanical amusement park in the first half of the twentieth century. The carousel is the oldest operating ride at the park. Of an estimated 3,000 American carousels in operation in the first half of the twentieth century, the Lagoon Carousel is one of only two-hundred surviving examples. It is significant in the area of Entertainment/Recreation as a representative of the Golden Age of American carousels. The Lagoon Carousel meets the eligibility requirements of the Multiple Property Submission, *Historic Resources of the Lagoon Amusement Park, 1886–1976*. The period of historic significance from 1913 to 1963 spans the following four contextual periods: Lagoon Summer Resort and Picnic Grounds Period, 1896–1920, Mechanical Amusement Park Period, 1921–1945; Post-War Modernization Period, 1946–1953; and Theme Park Expansion Period, 1954–1976.

The Lagoon Carousel is also significant under Criterion C in the areas of Art and Engineering as an example of the work of the Herschell-Spillman Company of North Tonawanda, New York. The Lagoon Carousel is one of only eight surviving full menagerie carousels produced by the company. Allan Herschell and Edward O. Spillman were the most prolific carousel makers of the early twentieth-century. Between 1910 and 1914, the Herschell-Spillman Company specialized in producing hand-carved wood carousels with a larger array of menagerie animals than any maker. Herschell-Spillman wood carvers worked in the Country Fair style, which created simple and elegant figures that could be easily shipped across the country. Of the eight extant menagerie examples, seven, including the Lagoon Carousel were originally installed on the west coast. With the exception of the motor and band organ, all of the workings and figures on the Lagoon Carousel are original. In addition to a high percentage of historic material, the Lagoon machine represents the most uniform design of all the currently operating Herschell-Spillman menagerie carousels. It is the second oldest of its kind in continuous operation at the same site. The Lagoon Carousel retains its historic integrity in terms of location, design, materials, workmanship, and the feeling of a traditional wooden carousel.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Early History of the Lagoon Amusement Park

Lagoon's first incarnation was as a beach resort called Lake Park on the edge of the Great Salt Lake three miles west of the city of Farmington in Davis County, Utah. Lake Park was built by the Denver & Rio Grande Western Railroad midway between Ogden and Salt Lake City. Lake Park was partially owned by Simon Bamberger, a transportation magnate and governor of Utah from 1917 to 1920. Lake Park opened on July 15, 1886. The roundtrip train fare provided admission to dancing, roller skating, target shooting, a bowling alley, and a pleasure garden. One of the few mechanical amusements at Lake Park was a "Flying Jennie," a mule-powered circular ride with swinging seats. There were also a number of "live, active burros with saddles and bridles, for the amusement of the children."⁹

⁹ *Salt Lake Tribune*, June 19, 1887: 6.

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Only a few years after the opening of Lake Park, the waters of the fickle Great Salt Lake began to recede, leaving the resort beaches with a “sticky brand of blue mud” that spelled misery for bathers by the early 1890s.¹⁰ In 1896, Simon Bamberger moved Lake Park’s attractions inland to a property at the western edge of Farmington. The new resort featured two artificial lagoons and was christened the Lagoon Summer Resort and Picnic Grounds. The Lagoon resort opened on July 12, 1896. An early advertisement in the *Salt Lake Tribune* called it the “finest picnic spot in Utah” with “Excellent boating, Elegant dancing pavilion, Fine music, A shady bowery” and a “good restaurant on the premises.”¹¹

Primary sources suggest there were at least two carousels at the Lagoon Resort prior to the installation of the Herschell-Spillman model. The 1898 Sanborn map of Lagoon shows the interurban Salt Lake & Ogden Railway line along the east side of the resort and a series of arbors connecting the park pavilions. The footprint of a merry-go-round appears on the map underneath the center of the largest pavilion called the Bowery.¹² Newspaper accounts of Lagoon indicate the ride was extremely popular as “children ogled nickels out of ‘papa’ and lavishly patronized the merry-go-round.”¹³ A 1902 newspaper article describes an accident that involved Lagoon’s “old-fashioned” horse-powered merry-go-round:

Some reckless fellow had a palm leaf fan in his hand, with which he kept striking the horse to make it go faster. The animal finally rebelled and started off wildly around the circle. In a few moments the whirligig was going with such velocity that the children were unable to keep their seats and went tumbling out into the open.¹⁴

At the time of the accident, the merry-go-round appears to have been moved from under the Bowery. One of the three children injured “struck a three-foot picket fence, which surrounds the merry-go-round, with such force that five pickets were torn off.”¹⁵

At the beginning of the 1903 season, Simon Bamberger raised its train and admission fare from 25 cents to 50 cents in order to attract “only the best class of patronage” and actively promoted the Lagoon’s “beautiful grounds” with its shade trees, flowers, grass, gardens, and cool temperatures in an effort to distinguish the resort from its lakeside rivals, particularly the Saltair resort.¹⁶ A peaceful atmosphere was considered a plus. One visitor to Lagoon in 1907 commented that “There wasn’t any clang or whirr of machinery, for even the merry-go-round is run by horse power.”¹⁷ Ironically, it was around the same time that Lagoon began to add several mechanical amusement devices. The 1911 Sanborn map shows the merry-go-round at the south end of the park near the lagoon surrounded by a miniature railroad, a double-eight scenic railway, a joy wheel, and two incline rides.¹⁸

In 1910, Simon Bamberger completed the conversion of the interurban railroad, commonly known as the Bamberger, from steam to electricity with the Lagoon station remaining the most popular midway stop. There were likely concomitant improvements to the electrical system at Lagoon. A 1913 article notes a “big electric merry-go-round”

¹⁰ *Saltair*: 14-15.

¹¹ *Salt Lake Tribune*, July 13, 1896: 8.

¹² It is unknown whether this device is the relocated Flying Jenny or a newer merry-go-round.

¹³ *Deseret News*, May 31, 1900: 9.

¹⁴ *Salt Lake Herald*, July 19, 1902: 8. Oral tradition at Lagoon suggests a circa 1893 merry-go-round operated at the park, which likely refers to the “old-fashioned” horse-powered device. One historian, Lynn R. Arave, describes a ride “operated by a young boy who was paid just 25 cents a week. A thick canvas covered the boy and horse so they were essentially hidden [from] the riders.” “It’s About Fun: A History of the Lagoon/Amusement Theme Park” by Lynn R. Arave, unpublished TMs, August 2009: 18.

¹⁵ *Ibid.* None of the children were seriously injured.

¹⁶ *Saltair*: 73; *Salt Lake Herald*, April 21, 1903: 5; *Salt Lake Herald*, August 17, 1903: 5-6.

¹⁷ *Salt Lake Herald*, May 31, 1907: 2. Oral tradition at Lagoon states that a carousel was installed in 1906; however, this article suggests the horse-powered merry-go-round was still in use in 1907.

¹⁸ The miniature train was the second ride installed. The joy wheel was an outdoor version of a funhouse human roulette wheel and Bump-the-Bumps incline was similar to a funhouse slide. The Shoot-the-Chutes incline was a water slide. The scenic railway was an early version of a roller coaster.

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among the attractions at Lagoon that year, and is likely the 40-foot diameter carousel that appears on the 1911 Sanborn map.¹⁹ This second merry-go-round at Lagoon was later described as “a motor driven machine with cables.”²⁰ One anonymous author provides a vivid description of an early carousel at Lagoon: “A number of large brass rings were hanging and as you rode past, if you were lucky enough to reach out (without falling off) and grab a brass ring, you were entitled to a free ride.”²¹

History of the Herschell-Spillman Menagerie Carousel at Lagoon

During the early 1900s, a series of managers handled the day-to-day operations of the resort for Simon Bamberger. By the time Bamberger began his gubernatorial campaign, the resort was in the capable hands of A. C. Christensen. Anthon C. Christensen served as the assistant manager of Lagoon between 1908 and 1916, and the general manager between 1917 and 1927.²² A. C. Christensen became one of the first amusement park professionals in the state.²³ It was during Christensen’s tenure in the 1920s that the Lagoon Resort was first referred to as the Lagoon Amusement Park.²⁴

In the fall or winter of 1917, A. C. Christensen “visited many of the coast cities in search of mediums of amusement” and to “observe methods used by ocean beach resort owners.”²⁵ He returned to Utah in January 1918 with plans to ship “two trainloads of sand” from California to create a Waikiki Beach-themed swimming area at Lagoon. While in California, Christensen also purchased a “\$14,000 merry-go-round, which will be a joy to the kiddies.”²⁶ A. C. Christensen could have seen the carousel during one of his visits, possibly a park in Santa Monica. However, it is just as likely that the Lagoon manager may have seen the carousel advertised in *Billboard*, an amusement industry trade magazine that frequently featured advertisements for both new and used Herschell-Spillman carousels.²⁷ In advance of Lagoon’s opening for the 1918 season, the Waikiki Beach swimming pool received the lion’s share of publicity, but one newspaper article quoted A. C. Christensen, who perfectly described the Herschell-Spillman menagerie carousel being installed at Lagoon:

The former merry-go-round has given place to a new one, which is said to be one of the finest in the West. The new amusement device is the modern type, having room for sixty passengers and nearly every bird and beast which went into the ark will be saddled and bridled ready to carry the kiddies on a happy ride.²⁸

¹⁹ *Salt Lake Telegram*, May 29, 1913: 10. Arave’s history of Lagoon states that the park had an Armitage-Herschell carousel, but this seems unlikely since it appears Lagoon went from horse-power to electric motor and the Armitage-Herschell Company produced mainly “steam riding gallery” carousels.

²⁰ *Deseret News*, December 8, 1963. Salt Lake City Library clippings file. The description was from Ranch S. Kimball who managed the park between 1946 and 1970. This is probably the machine believed to have been installed in 1906 and purchased for \$2,000 (Arave: 18).

²¹ “Story of Lagoon,” Unpublished TMs, no date. Utah State Research Center. The author makes it clear that the “large brass rings” were part of a carousel that predated the Herschell-Spillman model, although the circa 1913 carousel probably had a ring arm as well, which may have been removed for liability reasons at an unknown date.

²² A. C. Christensen’s wife, Isabella, worked as a bookkeeper for the resort in the 1930s. His brother also worked at Lagoon.

²³ *Davis County Clipper*, October 21, 1921: 1. Christensen was elected as a director for the National Association of Amusement Parks at the organization’s annual meeting in December 1921 and led a campaign to keep states from passing “blue laws” designed to close all types of amusements on Sundays. *Salt Lake Telegram*, December 18, 1921: 2.

²⁴ Both names were used interchangeably and intermittently depending on the source.

²⁵ *Salt Lake Tribune*, May 31, 1918: 11 and *Salt Lake Telegram*, January 5, 1918: 2.

²⁶ *Salt Lake Telegram*, January 5, 1918: 2

²⁷ The Herschell-Spillman Company used the term and spelling “carousselle” to describe its 3-abreast menagerie machines in advertisements published in the 1910s. *Billboard* magazine was established in 1894 and represented the amusement industry until 1961 when it transitioned to representing mostly jukeboxes and the music industry.

²⁸ *Salt Lake Telegram*, May 22, 1918: 10.

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Another article stated that the “carousel, commonly known as the merry-go-round, did a big business” on Lagoon’s opening day, May 30, 1918.²⁹ It was the first known use of the term carousel to describe a merry-go-round at Lagoon in local newspapers. An inked line drawing featuring a bird’s eye view of resort in a 1918 advertisement does not depict a tent-like canopy above the carousel. The roof appears to be a solid conical shape similar to the shelter structure shown in a 1937 photograph.³⁰

A short news item from the *Davis County Clipper* in August 1918 provides the name of one of the carousel’s earliest operators: “Ralph, the young man who looked after the merry-go-round, and Pearl, the young lady who is in charge of the Chop Suey House at Lagoon, were married Monday.”³¹ Another early known operator was Elwin J. Garlock who looked after the carousel between 1924 and 1929. Lagoon honored Mr. Garlock with an “Honored Employee” plaque affixed to the carousel on August 27, 1986. With the installation of the carousel, the Lagoon began to more closely resemble a traditional American amusement park. Within three years, the resort had added two thrill rides, a “Captive Aeroplanes” circular swing installed at the edge of the lagoon in 1919, and the “Lagoon Dipper” a 60-foot high roller coaster designed by John A. Miller in 1921. A large funhouse was built north of the roller coaster in 1923. By the time of the 1926 Sanborn map, Lagoon’s current Midway was taking form with the roller coaster and carousel anchoring the south end.

A photograph taken of crowds milling at Lagoon on June 17, 1937, provides the first historic glimpse of the carousel. The point of view shows the south half of the carousel where the exit was located. The shelter structure has a conical roof supported on sixteen square bracketed timbers with tarps that could be rolled down for weather protection. A post and wire fence surrounded the structure. The rounding boards and inner scenery panels on the carousel featured floral and pastoral themes (probably the original factory paint). Although it is difficult to discern from the black & white photograph, the figures appear to be painted with a slightly metallic paint. The stripes of the zebras are clearly delineated, and the toddler-size swan is painted bright white. Although the carousel is only partially occupied, it is interesting to note that nearly half of riders in the photograph are grown men.

In 1942, Fred Schwendiman, whose parents worked at Lagoon, was photographed as a baby with his mother holding him astride a carousel giraffe and a winged jumping horse. The close-up photographs show the figures in need of some touch-up paint, probably the effect of deferred maintenance during the depression years. The set of photographs includes a shot of baby Fred sitting in a more modern carousel type ride, ten miniature roadsters attached by spokes to a gear wheel. The previous year Lagoon had also installed a Flying Scooter, an adult version of the Flying Jenny, where the occupants can change the trajectory of the ride.³² The Lagoon resort, along with nearly all of Utah’s recreational venues, experienced a dark (non-operating) period between 1943 and 1945, due to a scarcity of gasoline, materials, and labor during World War II.³³

By early 1946, the Lagoon Amusement Park was filled with weeds and the rides were falling apart. The Bamberger family had lost interest in running the park and considered razing it, but agreed to lease it to entrepreneurs Ranch S. Kimball and the Freed brothers, Robert, David, Daniel, and Peter, who came home from the war looking for a project.³⁴ They had their hands full. Under the name Utah Amusement Corporation, the partners spruced up the park in time for a 1946 season opening and added nine new attractions in time to celebrate the 50th anniversary of the park in 1947. The carousel scenery panels were repainted with storybook themes around this time and it is likely that the figures were

²⁹ *Salt Lake Tribune*, May 31, 1918: 11.

³⁰ This suggests that the original canopy for the circa 1911-1913 used carousel may not have been intact when it was moved to Lagoon.

³¹ *Davis County Clipper*, August 30, 1918: 5. Ralph Drennan (or Dreman) married Pearl Schultz on August 26, 1918 in Farmington, Utah.

³² The miniature roadsters were replaced in the 1950s. The Flying Scooter still operates at Lagoon. Nominations for the Lagoon Roller Coaster and Flying Scooter will be included as part of the current Multiple Property Submission.

³³ *Davis County Clipper*, March 31, 1944: 1.

³⁴ After several years of serving as the President of Lagoon, Ranch Kimball gave up his managerial interest in the park in 1970. *Deseret News*, January 26, 1980.

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painted as well. By 1950, Lagoon had a mix of old and new rides, an expanded parking lot, and a new automobile entrance. The electric passenger railroad made its final stop at the Lagoon station on September 6, 1952. When the rail company shut down operations completely, the *Salt Lake Tribune* published this eulogy: "The Bamberger Railroad died yesterday, the victim of a 'collision' with the family automobile."³⁵ Some old timers mourned the loss of the Bamberger, but for the majority of the park's patrons, the automobile was the preferred mode of travel to Lagoon.

On the night of November 14, 1953, as an orange glow appeared on the mountains to the east, Farmington residents got in their cars and parked along the highway to watch as half of the Lagoon Amusement Park burned to the ground. The fire destroyed the west side of the midway, the dance pavilion, the fun house, and the front portion of the roller coaster. The carousel sustained "minor damage" and was ultimately saved by the owners and firemen continuously dousing it with water through the night as the flames came within fifteen feet of the structure.³⁶ A photograph of the carousel's sea dragon taken soon after the fire shows a charred support timber and some blistered paint.

With only partial insurance, the park began an ambitious program of rebuilding with a \$500,000 investment for the 1954 season. The architect for the recovery was R. Lloyd Snedaker from Salt Lake City. The Rocky Mountain Construction Company was the builder. The carousel was repaired and repainted in time for Lagoon's phoenix-like opening on May 1, 1954. Two years later, five acres were transformed into the first themed section of the park, Mother Goose Land, which was a children's ride area, just east of the traditional carousel. The new kiddie-ride area featured several versions of a merry-go-round, including circling whales, fighter jets, and convertibles replacing the roadsters. Lagoon also purchased a twelve-foot-high kiddie coaster built by the Allan Herschell Company, a successor of the Herschel-Spillman Company.³⁷ A sturdier shelter structure was built for the Herschell-Spillman carousel around 1958. The menagerie carousel was considered a de facto element of Mother Goose Land.

On December 8, 1963, the *Salt Lake Tribune*, devoted an article to Ranch S. Kimball, then president of Lagoon, and his love for the old carousel. Mr. Kimball described the difficult decision to replace the horse hair tails with carved wood tail stating, "they are difficult to replace and easily pulled apart by the young customers." He chose a local professional wood carver, Gordon Lewis Newby, to carve new tails tailor-made to each horse, but similar in style to the original wood tails of the menagerie animals. Assigning himself the task of repainting the figures, Mr. Kimball described the color scheme in 1963: "All are painted like what you might see in a child's coloring book instead of the realistic colors of everyday lions and tigers." To make the point, the article's author notes the "turquoise lion with a purple mane," but quoting Mr. Kimball's response "The children like them better this way." In 1964, Lagoon added the "European Carousel" to the kiddie-ride area, a merry-go-round featuring different types of miniature motorized vehicles (e.g cars, bus, motorcycles, etc.).³⁸

After Ranch S. Kimball's retirement in 1970, Robert Freed took over as general manager until his death in 1974.³⁹ His brother, Peter Freed, took over management of the park in 1974 and oversaw the creation of Pioneer Village, a museum-quality collection of historic buildings and artifacts, which opened in 1976 in time for America's bicentennial celebration. The Freed family eventually purchased it in 1983 under the name of Lagoon Corporation. The park is currently owned by the Lagoon Investment Company. The management of Lagoon has continued to treat its historic

³⁵ *Salt Lake Tribune*, January 1, 1959. The railroad continued with limited passenger service from Ogden to Hill Air Force Base in the 1950s and some freight service through December 1958.

³⁶ *Salt Lake Tribune*, November 14, 1953. Salt Lake City Library Clippings File. See also Arave: 76.

³⁷ The 1956 Allan Herschell coaster was replaced by the Puff the Magic Dragon Coaster in 1985.

³⁸ The later ride was damaged by heavy snow accumulation and replaced for the 1984 season.

³⁹ *Salt Lake Tribune*, July 18, 1974. Like A. C. Christensen of an earlier generation, Freed was an amusement park professional, and in 1963 was named president of the International Association of Amusement Parks and Attractions (IAAPA). One of the most important contributions Robert E. Freed made to Lagoon was to abolish race restrictions which had been in place at the amusement park since its inception. He was inducted into the IAAPA Hall of Fame in 1990, the same year as Walt Disney.

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carousel as a high priority. The horses and figures were completely stripped and repainted in 1977. At the same time, the clutch and brake system was replaced with a switch.⁴⁰

Also in the 1970s, the original calliope wore out and was replaced with recorded sound. After only a few years, Peter Freed was dissatisfied with the sound and contracted with a Salt Lake City machinist, named Richard Freed (no relation) to build a new calliope band organ for the carousel. Peter Freed, who acts as curator of the carousel, has never succumbed to the temptation of replacing the valuable wooden figures with fiberglass, stating "We're going to keep the original horses as long as I'm in charge at Lagoon."⁴¹ The most recent restoration of the horses and figures began around 2001 and was completed in 2003 by Lori Capener and five staff members of the Lagoon Art and Sign Shop.⁴²

The Lagoon Carousel is eligible for the National Register of Historic Places and is significant in the area of Entertainment/Recreation, Art and Engineering as the oldest ride at the Lagoon Amusement Park. In 1918, when the Herschell-Spillman Carousel was installed at the Lagoon Amusement Park, there were more than a dozen hand-carved wooden carousels operating in parks along the Wasatch Front, and even more at traveling carnivals and fairs. Riding a carousel was a rite of passage for Utah's youth, an experience that was shared across all socio-economic classes. By the 1950s, classic wooden carousels had all but disappeared in Utah. During the vicissitudes of Lagoon's history, the carousel could have shared the same fate as the one at Saltair, which was shut-down, moved, stored, and eventually disassembled for individual collectors.⁴³ In Gary Kyriazi's history of American amusement parks published in 1976, Lagoon was described as "one of those older amusement parks which through constant renovation somewhat resembles a modern theme park, although it is basically traditional."⁴⁴ Because of the preservation efforts of Lagoon management and staff for nearly a century, the carousel at Lagoon has provided the traditional carousel experience for millions of children and adults alike.

Developmental history/additional historic context information (if appropriate)

The Herschell-Spillman Company and the Golden Age of Carousels

The Lagoon Carousel is significant under Criterion C in the areas of Art and Engineering as an example of the work of the master wood carvers and engineers working for the Herschell-Spillman Company of North Tonawanda, New York. Between its 1903 founding and its 1919 reorganization, the Herschell-Spillman Company produced both portable machines for the carnival/fair circuit and more elaborate park machines designed for permanent installation. The Lagoon Carousel represents the period of time between 1910 and 1913 when the company produced full menagerie carousels that were considered elaborate enough for a park setting, yet easily shipped and assembled.

The earliest carousels in America featured ride-able figures/bench swings on chains that would fly outward with the centrifugal force. Typically known as a "flying horse" ride, these amusement devices were usually powered by a horse or mule walking in a circle. The traditional suspended platform carousel was developed in the mid-nineteenth century. Early platform carousels featured "rocking horses" attached directly to the platform (also called track machines). By the mid-1890s, the first jumping horses on poles began to appear on American carousels. At the turn-of-the-twentieth

⁴⁰ *Deseret News*, March 1, 1977: C-7.

⁴¹ *Salt Lake Tribune*, June 17, 1984. Salt Lake City Library clippings file.

⁴² *Deseret News*, February 23, 2001: C-1. *Ogden Standard Examiner*, August 25, 2006. In 2003, one of the screen panels was signed by Lori Capener and the members of her staff: Chris Hales, Britnie Crandall, Hollie Aaron, Allison Wright, and Scotty Bishop.

⁴³ Between circa 1910 and 1958, a Looff carousel operated at Saltair. It was sold to the Utah Training School where it operated for a few seasons, but was sold for parts in 1986. New figures were carved for the frame, which ended up in Nederland, Colorado.

⁴⁴ Gary Kyriazi, *The Great American Amusement Parks: A Pictorial History*, (Secaucus, N.J.: Citadel Press, 1976): 253.

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century, carousels by various names (merry-go-rounds, roundabouts, riding galleries, whirligig, etc.) were popular throughout the country, at both traveling carnivals and established amusement parks.⁴⁵ Horse, steam, and even a few experimental gasoline-powered carousels were popular at this time, but it was the availability of electricity that powered the Golden Age of Carousels in the early part of the twentieth century. Electricity provided the most efficient operation, but also provided a machine that could be lit at night showing off the figures to their best advantage, as well as selling more tickets.

Three styles of carousel carving emerged during the late nineteenth and early twentieth centuries. The Coney Island Style was characterized by flamboyantly carved horses with trappings of jewels and gold leaf, mounted within mirrored carousels design to catch and reflect light. The primary manufacturers in the style were Charles I. D. Looff, W. F. Mangels, M.C. Illions, Charles Carmel, and Stein & Goldstein.⁴⁶ The Philadelphia Style was developed by German immigrant, Gustav Dentzel, one of the earliest and most recognized carousel builders. The style is characterized by a more naturalistic depiction of horses, as well as menagerie animals, with elaborate features and trappings. The Philadelphia Toboggan Company and brothers, Daniel and Alfred Muller, also produced carousels in this style.⁴⁷ These two schools of style were often seen in competition for the most elaborate carousels.

In contrast, the carousel manufacturers working in the Country Fair Style specialized in less elaborate horses and figures that could be easily moved and assembled. The majority of portable machines currently in operation were produced in the Country Fair Style by two companies: C. W. Parker of Kansas, and the North Tonawanda, New York, companies associated with Allan Herschell and Edward O. Spillman. Colonel Charles W. Parker was known for elongated horse figures and carved a number of park machines in addition to portables.⁴⁸ By far the longest and largest operations were based in North Tonawanda, which under four different names manufactured carousels between 1883 and 1960.

Allan Herschell was born in Scotland on April 27, 1851. He left school at an early age to learn the molding and machinery trades. In 1870, he immigrated to Buffalo, New York, with his parents, and two years later, the family moved to North Tonawanda, on the Niagara River. Herschell with his brother George, James Armitage, and George A. Gilles established the Tonawanda Engine and Motor Company in 1873. In the early 1880s, Allan Herschell traveled to New York City where he saw an early steam-powered carousel. He convinced his partners that a profit could be made and the company manufactured its first carousel in 1883. Within two years, carousels were half of their annual profit. The company was reorganized in 1890 and became the Armitage-Herschell Company.⁴⁹ The company had so much excess cash that it invested heavily in land speculating. After the land market collapsed in 1899, Allan Herschell organized a new company with his brother-in-law, Edward O. Spillman, in 1900.

Edward Orton Spillman was born on October 7, 1875, in Niagara County, New York. His oldest sister, Ida Spillman, married Allan Herschell in 1882. His father, John Spillman, was an engineer and liquor merchant.⁵⁰ Edward O. Spillman earned a degree in mechanical engineering from Cornell University. He worked as an engineer in Minnesota before returning to New York to organize the Herschell-Spillman Company with Allan Herschell. The first carousels produced by the company were steam-powered, but the company also experimented with gasoline motors and eventually spun off the Herschell-Spillman Motors Company in 1903.⁵¹ By 1904, the Herschell-Spillman Company claimed "to

⁴⁵ Roundabout is the British term that was used by some companies. The term riding gallery was most closely associated with steam machines. Several variant spellings of carousel (e.g. carrousel, carrousal, carousselle, etc.) were also common.

⁴⁶ The Coney Island Style is represented by seven carousels on the NRHP and the National Historic Landmark (NHL) registry.

⁴⁷ The Philadelphia Style is represented by seventeen carousels at the NRHP and NHL level.

⁴⁸ There are seven C. W. Parker carousels listed on the NRHP and NHL. Charles Dare and U.S. Merry Go Round Company also produced carousels in the Country Fair style.

⁴⁹ Of the seven currently operating Armitage-Herschell carousels, six are track machines.

⁵⁰ The family surname is spelled Spiehlmann on the 1880 census. Both John, and Edward's mother, Caroline R. Spillman, were German immigrants.

⁵¹ Edward's older brother, Albert Spillman, headed the motors division.

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have the largest factory in the world devoted exclusively” to the manufacture of carousels, and had acquired a reputation for quality and durability:

Mr. Herschell, the president of the company, has been engaged in this line of business for upwards of twenty years, and has had a successful experience both as an operator and also as a manufacturer. Mr. Spillman, the secretary and treasurer, is a graduate of one of the best technical schools in the United States, and has also had a practical experience in the machine shop and in various manufacturing lines. All of their employés [sic] are men who have had long experience making their specialties, so that their goods are recommended in the trade both as to the design and also as to the workmanship. . . . These machines have been used a long time, being improved from year to year.⁵²

In the early 1900s, the company produced primarily track carousels with simple horse figures. Between 1905 and 1910, the company began to produce pole suspended carousels with jumping eccentrics, more elegant and realistic horses, as well as a menagerie of animal figures. By 1910, the Herschell-Spillman Company had introduced eighteen different menagerie animals into their repertoire, more than any other company. The company had several signature animals, including zebras with no saddles (the only figures without trappings) and hop-toads/frogs (the only figures dressed in human clothing).⁵³

During the few years before Allan Herschell retired in 1913, the company produced its largest and most elegant carousels. The outer row standing horses produced during this period were particularly ornate and rivaled other manufacturers in decorative carving, while the inside rows had jumpers that were less elaborate and more resilient.⁵⁴ A combination of flashy outer row standers and durable inner row jumpers was perhaps the reason why so many Herschell-Spillman park model carousels ended up on the west coast: “the machine is to be shipped to any country outside the United States, they are very carefully packed, so as to secure delivery with practically no risk of breakage or damage in shipment.”⁵⁵ The company also provided Wurlitzer organs and ticket booths on request.

The Herschell-Spillman Company discriminated in its use of terms to describe its product. Period catalogues describe the larger menagerie park models as “carouselles,” while the smaller all-horse portable models were called merry-go-rounds. The company’s marketing campaign promoted relative ease of operation and profitability:

Make Money Out of Others’ Fun. Pleasing the public pays big profits and owners of our famous attractions frequently make from \$8,000 to \$10,000 every year. Bring in hundreds of dollars daily. It is a delightful, attractive, big-paying, helpful business. Just the thing for the man who can’t stand indoor work, or is not fit for heavy work. Just the business for the man for some money and wants to invest it to the best advantage. Our goods are the finest appearing, easiest running, and most attractive line manufactured. They are simple in construction and require no special knowledge to operate.⁵⁶

⁵² “Dun’s Review,” R. G. Dun & Company, 1904: 88.

⁵³ Lagoon has two examples of each. It has been suggested that Herschell-Spillman designers wanted the zebras to retain a wild appearance. The hop-toads may have been inspired by the publication of Kenneth Grahme’s *Wind in the Willows* in 1908. Not including the swan and bear, the Lagoon Carousel features thirteen different types of Herschell-Spillman menagerie figures.

⁵⁴ The carousel at Trimper’s Rides & Amusements in Ocean City, Maryland, is a good example. It is the only Herschell-Spillman operating in its original location. The Broadway at the Beach Carousel in Myrtle Beach is similar, but has some alterations and has been moved. Both were built around 1912.

⁵⁵ “Dun’s Review.” The Noah’s Ark Carousel, built circa 1911, now in Oaks Park, Portland Oregon, has a combination of simple jumpers and more elaborate standing horses and menagerie animals (NRHP #87001380). It is known for a rare kangaroo figure. The 1910 three-row Balboa Park Carousel in San Diego, California, is similar. The circa 1914 four-row Golden Gate Carousel in San Francisco is the largest extant Herschell-Spillman menagerie, and spent 1939-1940 operating at the World’s Fair.

⁵⁶ Herschell-Spillman Company Catalogue, 1917.

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The Lagoon Carousel is one of only two west coast menagerie carousels that have less elaborate standers and jumpers in a similar style. The circa 1911 Tilden Park Carousel in Berkeley, California, has six standing horses that are only slightly more elaborate than the jumping horses.⁵⁷ The Lagoon Carousel was most likely built around the same time as the 1913 carousel now operating at Greenfield Village in Dearborn, Michigan. The configuration of the scenery panels, rounding boards, and shields is identical. The Greenfield Village Carousel was originally installed at the Barbary Coast in San Francisco and has been moved four times.⁵⁸ It has no standing horse figures. The Lagoon Carousel also has no standing horses, but it does have two prancing horses, both on an inner row. These prancers are identical in style to the neighboring jumpers. The consistency of style between all of the carousel figures makes the Lagoon Carousel perhaps the purest example of the Country Fair style on a park model menagerie carousel produced by the Herschell-Spillman Company. The one-of-a-kind toddler-size bear and swan were probably a special order, but also executed in the Country Fair style.

Allan Herschell stayed in retirement for only two years before establishing the Allan Herschell Company with two new partners in 1915. At the new company, Allan Herschell produced fewer menagerie animals and changed the horse style to improve durability. Allan Herschell died on October 4, 1927. His obituary proclaimed the self-made industrialist as the “originator of the merry-go-round and other amusement devices.”⁵⁹ The obituary also noted the contribution of Herschell who brought the Wurlitzer organ factory to the community.⁶⁰ The Allan Herschell Company continued making carousels through the 1940s when aluminum legs and heads replaced the wooden ones and the 1950s when carousel horses were all aluminum.⁶¹ Allan Herschell was inducted into the IAAPA Hall of Fame in 1994, with a biographical note that he personally sold 2,300 carousels in his lifetime.

After the retirement of Allan Herschell, Edward O. Spillman continued to make carousels, though fewer menagerie machines, as the company transferred more facilities to the motor division. In 1919 the company name was changed to the Spillman Engineering Corporation to avoid confusion with the Allan Herschell Company. The Spillman Engineering Corporation built a few carousels through the 1920s and early 1930s. The company was acquired by the Allan Herschell Company in 1945.⁶² Edward O. Spillman died on October 28, 1959, in Buffalo, New York. The Allan Herschell Company was sold in 1960, but remained a standalone entity until 1971 when it was absorbed into Chance Rides Manufacturing Company. In 1997, the Carousel Society of the Niagara Frontier purchased the assets, production, and servicing rights to the company in order to preserve the history of the company.⁶³

Of the forty-three carousels currently listed on the National Register of Historic Places, only four are Herschell-Spillman carousels. Two of the listed carousels are portable with few menagerie animals.⁶⁴ The two listed park models with full menageries similar to the Lagoon Carousel are installed at Tilden Park and Oaks Park. The Lagoon Carousel represents the mission of the Herschell-Spillman Company in the 1910s as it strived to make a beautiful and durable product. It is the second oldest of its kind in continuous operation at the same site. The craftsmanship of the original artisans and

⁵⁷ The Tilden Park carousel was listed in spite of a major modification, the addition of a fourth inner row of circa 1925 Allan Herschell Company horses (NRHP #76000480).

⁵⁸ The Greenfield Village Carousel was installed in 1973 after the village was designated an NRHP historic district (NRHP #69000071). It has an armored lead horse, and an elaborate lion, but most of the other figures are similar to Lagoon.

⁵⁹ *The Evening News*, North Tonawanda, New York, October 5, 1927: 2.

⁶⁰ The Wurlitzer Organ Company and the Herschell-Spillman Company together employed about 1,000 workers in the area in the 1912. *The Evening News*, North Tonawanda, New York, August 17, 1912: 5.

⁶¹ There are approximately 75 Allan Herschell wood and metal carousels in operation today. Ten are listed on the NRHP.

⁶² The Lagoon Amusement Park purchased a kiddie-coaster from the Allan Herschell Company in 1956 (defunct). One Spillman Engineering carousel is listed on the NRHP.

⁶³ The Allan Herschell Company factory is listed on the NRHP and is an operating museum (NRHP #85000856).

⁶⁴ The Schenevus Park Carousel in Schenevus Park, New York, is a circa 1906 two-row portable track machine in a much different style with no menagerie figures (NRHP #97001618). The Story City Carousel in Iowa is a circa 1913 two-row portable machine with six menagerie animals (NRHP #86001244). It has an Uncle Sam chariot identical to Lagoon's. Of the extant not-listed carousels, there are fourteen portable and two park models that feature few or no menagerie figures.

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engineering, as well as the meticulous care given by Lagoon, is on display each time the music starts for that one and one-half minute ride back to the Golden Age of Carousels.

9. Major Bibliographical References

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.06 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 1/2
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Latitude: 40.984944 **Longitude:** -111.893893

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Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the Lagoon Carousel contain everything within the fenced area around the structure's perimeter, including the waiting area.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are those historically associated with the property since the original footprint of the carousel was established in 1918.

11. Form Prepared By

name/title	Korral Broschinsky, Preservation Documentation Resource		
organization	prepared for the Lagoon Amusement Park	date	June 21, 2012
street & number	4874 Taylors Park Drive	telephone	801-913-5645
city or town	Taylorsville	state	Utah
		zip code	84123
e-mail	k.broschinsky@att.net		

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Lagoon Carousel
City or Vicinity: Farmington
County: Davis State: Utah
Photographer: Korral Broschinsky
Date Photographed: 2011-2012

Description of Photograph(s) and number:

Lagoon Carousel

Name of Property

Davis County, Utah

County and State



Lagoon Carousel

Name of Property

Davis County, Utah

County and State



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Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Lagoon Investment Company (Contact: David W. Freed)

street & number 375 N. Lagoon Drive telephone 801-451-8000

city or town Farmington state Utah zip code 84025

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.